

# THE AMERICAN MAGAZINE OF ART

AUGUST, 1920

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METROPOLITAN MUSEUM, NEW YORK, N. Y.

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WASHINGTON, D. C.

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A FAMILY AT THE COTTAGE DOOR

A PAINTING BY

THOMAS GAINSBOROUGH, R. A.

THE RALPH CROSS JOHNSON COLLECTION

NATIONAL GALLERY OF ART

WASHINGTON, D. C.



# THE AMERICAN MAGAZINE OF ART

VOLUME XI      AUGUST, 1920      NUMBER 10

## THE REAL VALUE OF ART\*

AN ADDRESS MADE AT THE SEMI-CENTENNIAL CELEBRATION OF  
THE METROPOLITAN MUSEUM, NEW YORK, MAY 18, 1920

BY MORRIS GRAY

President of the Museum of Fine Arts, Boston

IT is a great pleasure to bring to the Metropolitan the tribute of the Boston Museum—tribute for a great service, greatly rendered; not confined to the limits of the city but extending far beyond. For the Metropolitan is indeed the gift of New York to the country. And we Americans of other cities who have no share in the making must needs feel gratitude for the gift—proud of the giver.

How great the achievement of your fifty years! The splendor of your collections an inspiration for all time. The teaching of the knowledge of art in all its manifold intellectual importance. And far different and far more important the development of the love of beauty of which art is a manifestation, the development of it not as a luxury but as an integral part of life. It is in this that your great opportunity lies.

The knowledge of art is common. But the love of art that brings real happiness and inspiration to the heart of man is rare.

\*So profound is the truth set forth in this address, so lofty the vision it embodies and so completely does it sum up both the reason for the existence of the American Federation of Arts and its mission, that having heard it delivered we greatly desired, sought and secured the privilege, which we now gratefully acknowledge, of sharing it with our members and readers. We are sure that those who read this little address will not only be deeply impressed, as were we, and appreciative, but will wish with us to pass on its inspiration to others. Would that every citizen of our great Republic might receive its message of the true democracy of art and enter into the kinship, so simply defined, which both liberates and binds.

—THE EDITOR.

One is an intellectual interest. The other is a great emotion. Think not that this development of the love of beauty is necessary for the poor and uneducated only. It is necessary and in fully as high degree for the rich and educated. It applies in many instances to us who have gathered here, certainly to me; it applies often to those who possessing great works of art think that a knowledge of prices, of names, of schools, of technique, means a love of art. It is not so. If you have that and only that you may have knowledge. But love lies far beyond. Before a great painting or a great sculpture the real love of art manifests itself not in the clever criticism that one hears so often at an afternoon tea or at evening around the dinner table. It manifests itself rather in silence—the silence that is like the hush that one feels when one stands in the cathedral of an alien faith hallowed by the worship of many generations. It manifests itself rather in the clutch at your heart, in the mist in your eyes. It is the love of art, not merely the knowledge of art, that is the great thing.

No, the love of beauty is not restricted to the aristocracy of wealth and education. It belongs rather to the democracy of the things of the spirit—free to all. It is as likely to be the possession of the immigrant who comes to our shores this day as it is to be the possession of the native American of many generations. Let me give you an

instance; for we are apt to differentiate between the immigrant and ourselves in terms of money and material things and to forget the spiritual things that give value to life. At one of your concerts here last March I sat near a girl and her mother and sister, recent immigrants from one of the countries of south-eastern Europe, black hair, growing low upon the forehead, a white pallor and out of it beautiful eyes that seemed to hold generations of tragedy yet shimmered now and then into sudden gladness. After a while the musicians played something which came out of that part of the world. It had the wild, weird, primitive human quality. It tore at the heartstrings. Presently the girl put her elbows on her knees, her head between her hands and I saw that her shoulders were quivering with emotion. When the musicians stopped she threw back her head and the tears were running down her cheeks yet the eyes were the eyes of joy and of vision. And she had spiritual wealth far greater than we had for she saw beauty, as it must always be seen at its greatest, through tears—tears of exaltation.

Yet the development of this love of beauty has not only a value to the happiness of the individual, it has a value to the welfare of the nation. The things that are material, the house, the food, the clothing, the business—what you choose—tend to differentiate us. The things of the spirit tend to bring us together. It is not on the things that are material, it is on the things that are spiritual that the great kinships of life, the great kinships of the world are founded. The war and the aftermath of the war are instances of this. During the war we were all united in carrying through one great spiritual ideal, liberty. The man who stood beside you in front of the Bulletin Board was your friend, your kin. The divergence of the material interests of the individual fell by the wayside. But today

that divergence has again come to the fore. The old antagonisms arise. The kinship of the spiritual cause is vanishing. The hope that the idealism of the war would remanifest itself in an idealism of peace fails. The reaction is, to materialism. It is not well with our country. It is for you and such as you to see to it that America carries on the things of the spirit because they are the great things of life, because only out of their greatness and their kinship can America render the greatest service to the world.

The love of beauty is a thing of the spirit. It is free. It is already shared to some extent at least by rich and poor, by educated and uneducated. It brings us together. It makes us kin. And it is in this development of the love of beauty for the happiness of the individual and for the welfare of the state that your great opportunity lies. And backed by the great generosity of private citizens, supplemented by that of the city itself, led by men of far reaching vision, Mr. de Forest, Mr. Robinson and their associates, it is not only your opportunity—it is, I believe, your destiny. And to this destiny, I bid you God speed.

And out of it all will come the day when the master will be born who shall embody the great ideals of America in imperishable art. The art that speaks for all time. The art that knows no barrier of tongue or race. And although you and I be blind and deaf and dumb in our power of expression we shall know that he has embodied the longing of our hearts. We shall know that whether the America of today lives or dies its great ideals will live an inspiration for ages yet unborn. For nations come and go but art, the art that embodies their great ideals, lives. And the master will go singing through the ages. And we shall be forgot yet we too shall serve. Even as the earth that nourisheth the divine seed lives in the perfect flower.







LORD MULGRAVE IN NAVAL UNIFORM

THOMAS GAINSBOROUGH, R. A.

BARON HIRSCH AND MIDMAY COLLECTIONS

THE RALPH CROSS JOHNSON COLLECTION

## THE RALPH CROSS JOHNSON COLLECTION

### NATIONAL GALLERY OF ART

### WASHINGTON, D. C.

**T**HE collection of paintings recently presented to the National Gallery of Art by Mr. Ralph Cross Johnson of Washington is not only notable on account of the high standard it maintains, its choice character and extraordinary unity, but because it has undoubtedly given impetus to the establishment of a National Art Institution worthy of America.

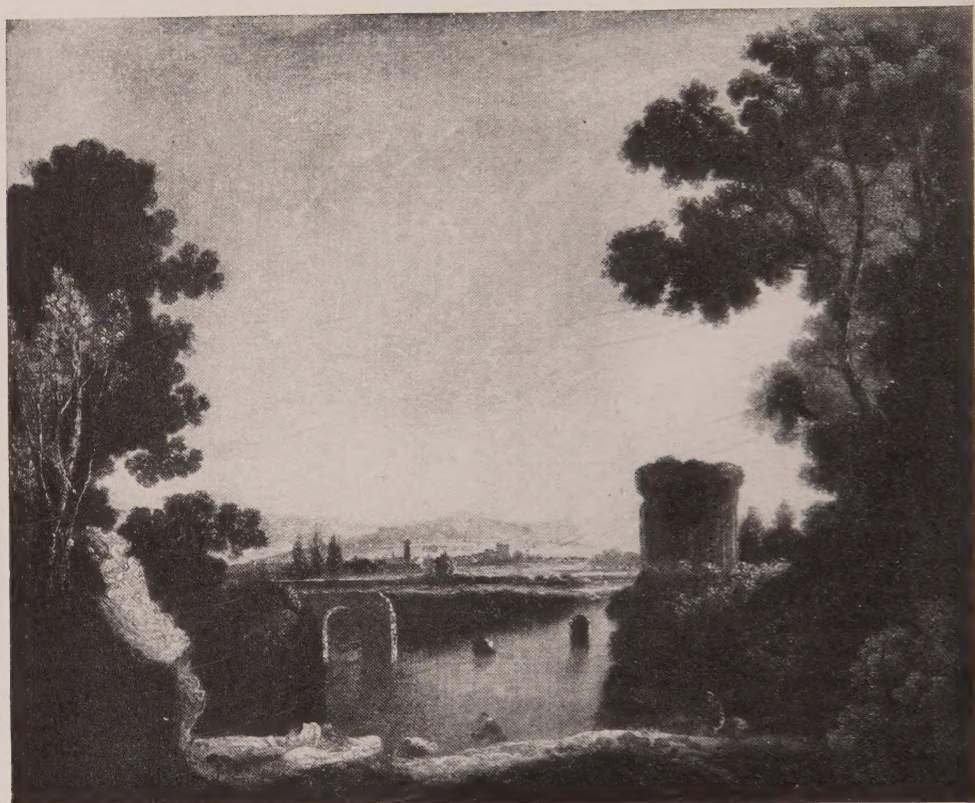
In a quiet, unostentatious way Mr. Johnson has been assembling this collection for many years, purchasing as opportunity offered, discreetly and with consummate judgment. The collection comprises works

by great masters, but it is not an assemblage which derives its glory from names. It is the intrinsic worth and interest of the paintings themselves as works of art which gives them importance.

Mr. Johnson has the collector's instincts—a zeal for searching out that which is rare, patience to await opportunity, joy in discovery. He is, however, also a genuine lover of art and to win his favor a painting must have those qualities which go to make up a real work of art.

The collection which he has given to the Nation is especially rich in portraiture.





GRAND ITALIAN LANDSCAPE, SUNSET GLOW

RICHARD WILSON, R. A.

THE RALPH CROSS JOHNSON COLLECTION

It includes Raeburn's magnificent portrait of a contemporary Scotch painter, Archibald Skirving, one of the most splendid portraits that has ever been painted, very simple, very vital and full of a beauty which is indescribable, a portrait which is a marvelous characterization and an amazing piece of technique—a picture in which the shadows are more than luminous, having depth and atmospheric quality, a portrait which once seen will ever after dwell in the memory of the observer.

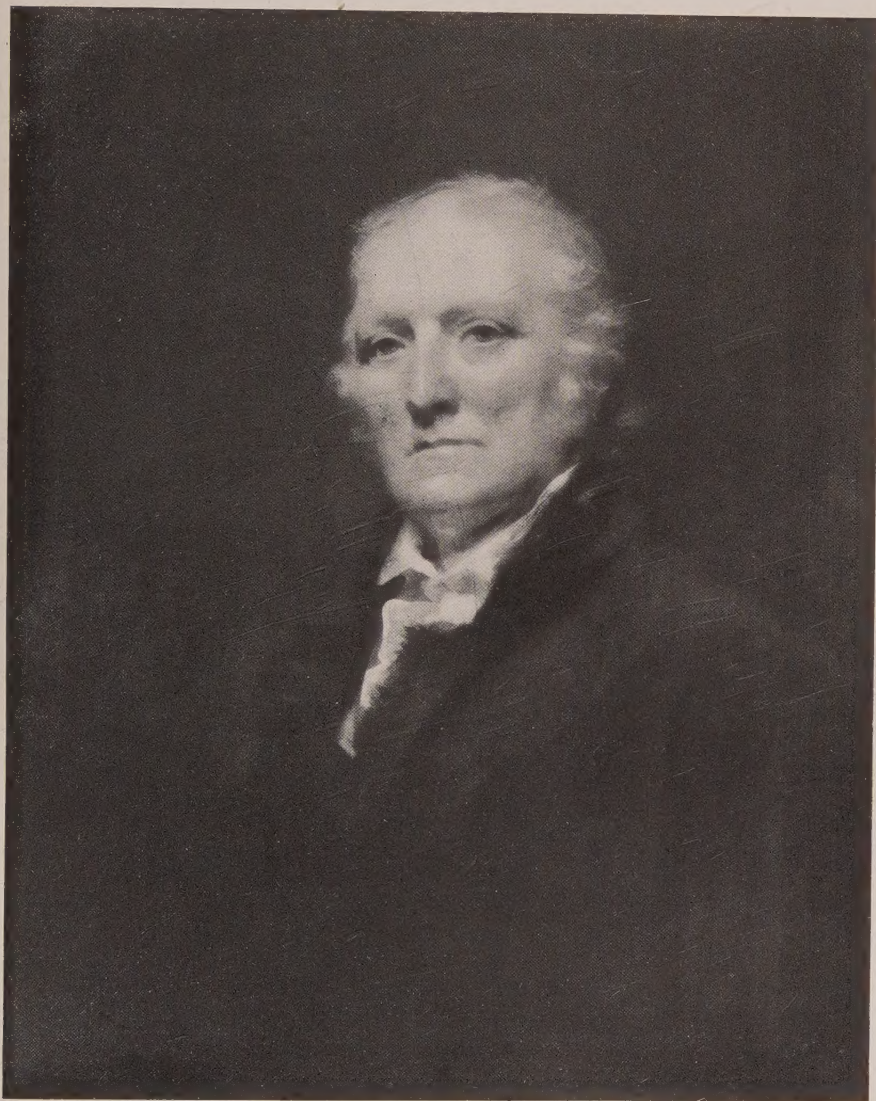
Almost as remarkable, though of an utterly different type, is a portrait of a complacent Dutch burgomaster by Nicolaes Maes painted in 1665.

Again by way of contrast one may turn to a portrait of a Venetian senator by Lorenzo Lotto fully representative of the Italian school, yet likewise essentially personal.

From the Earl of Dudley's collection has come a portrait by Titian of a pope.

With the Scotch portrait may be mentioned those by English contemporaries, that of Sir Sampson Wright by Sir George Romney; Lord Mulgrave in Naval uniform by Thomas Gainsborough; Lord Abercorn by Sir Thomas Lawrence; Reynolds' Duchess of Ancaster, which is from the Fuller collection, and Hogarth's lovely portrait of Mrs. Price, strait-laced and prim but a distinct personality. Each of these portraits has its own characteristics. From point of merit they are on a par, in matter of rendering, however, they differ widely. Each, however, is all that a great portrait should be, an interpretation as well as a convincing likeness, a lovely bit of color and composition and above all beautiful in tone—a masterly production. Such a group of portraits is in itself a liberal education.



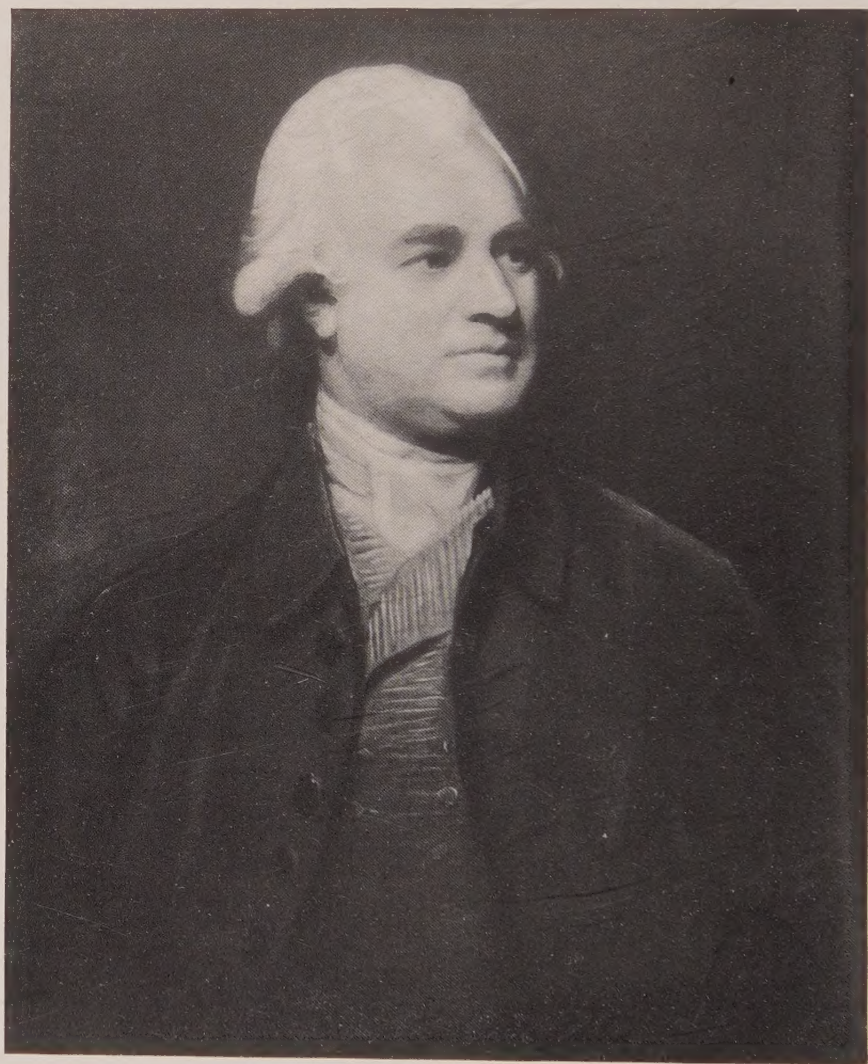


PORTRAIT OF ARCHIBALD SKIRVING, ESQ.

A PAINTING BY

SIR HENRY RAEBURN, R. A.

THE RALPH CROSS JOHNSON COLLECTION



PORTRAIT OF SIR SAMPSON WRIGHT

A PAINTING BY

GEORGE ROMNEY

THE RALPH CROSS JOHNSON COLLECTION





THE DUCHESS OF ANCASTER

A PAINTING BY

SIR JOSHUA REYNOLDS, R. A.

THE RALPH CROSS JOHNSON COLLECTION



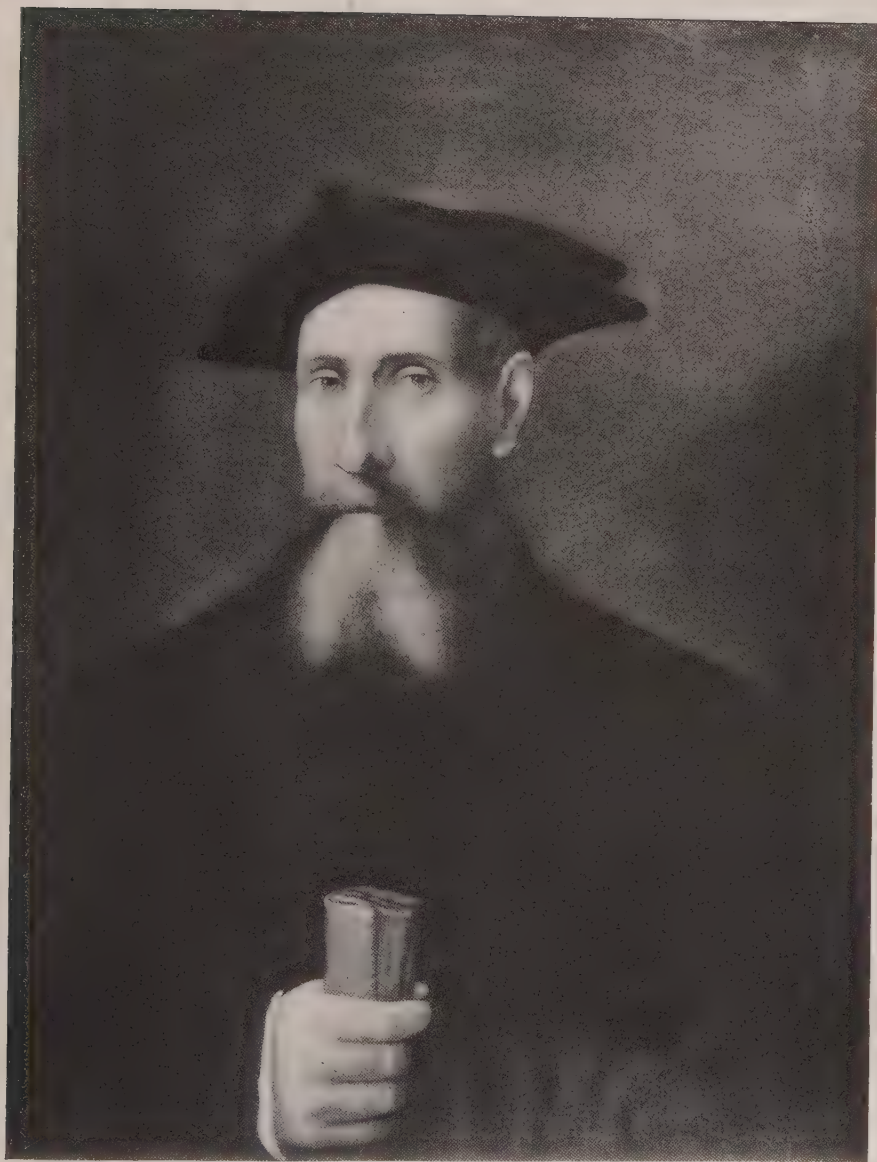
PORTRAIT OF LORD ABERCORN

A PAINTING BY

SIR THOMAS LAWRENCE, R. A.

THE RALPH CROSS JOHNSON COLLECTION





A VENETIAN SENATOR

A PAINTING BY

LORENZO LOTTO

THE RALPH CROSS JOHNSON COLLECTION



A BURGOMASTER

A PAINTING BY

NICHOLAES MAES

THE RALPH CROSS JOHNSON COLLECTION





PORTRAIT OF MRS. PRICE

A PAINTING BY

WILLIAM HOGARTH

THE RALPH CROSS JOHNSON COLLECTION

But these are not all. There are in the Ralph Cross Johnson collection some superb landscapes. One by Gainsborough from the Wynn Ellis Collection, "A Family at the Cottage Door"; two by Richard Wilson, one an Italian landscape "Sunset Glow" in essentially classical manner and decorative in effect; the other a bit of English country "Summer Afternoon," more restrained but very charming.

There is a David Cox painted in 1843, "Landscape; Outskirts of a Wood," interesting as an example; and a Turner "Edinburgh," a painting of sunlight and air.

Then there are two widely different Guardi's, one a view in Rome with the Church of Ara Coeli, an extremely complicated composition minutely rendered with exquisite skill; the other a picture of ruins and figures, more decorative in style, full of rich, resonant color and warm in tone.

There are five beautiful Madonnas, three of the Italian School, two Flemish. One of

the latter is by Rubens, all of which we are reserving for reproduction and description in a latter issue of our magazine.

Nor are these all. This collection which comprises twenty-four paintings includes also a portrait by Rembrandt of a man wearing a large hat, a delightful portrait of a lady "Mrs. Towry" by Lawrence, and a second Reynold's—portrait of Viscount Hill.

The entire collection is assembled and set forth in a single room in that section of the National Museum which is at present given over to the National Gallery of Art, and rarely will one find in this country or abroad, a finer small group of paintings even in the great Museums. There is no jarring note in the entire collection.

Such works as these are becoming more and more scarce and increasingly difficult of acquisition. It is, therefore, most fortunate that at the very inception of the National Gallery of Art it should receive such a princely gift.



FAMOUS OLD WILLOW TREES AT SAN JUAN, BANTISTA, CALIFORNIA.

A charcoal drawing by Rowena Meeks Abdy. One of a group awarded a silver medal, Spring Exhibition, Palace of Fine Arts, San Francisco, California. See page 376.





BROADMOOR ART ACADEMY

PIKE'S PEAK IN THE DISTANCE

## THE BROADMOOR ART ACADEMY, COLORADO SPRINGS

BY THEO MERRILL FISHER

BECAUSE art in all its myriad forms is today taking on a social significance hitherto unrealized, the founding of a new museum or school of art has a meaning and promise vastly larger than in the days—from which we are happily passing—when, in America at least, art was deemed chiefly a luxury for the wealthy. Obviously the creation of such institutions in the west, where community life is often scarcely a generation old, is of peculiar interest, having an aspect of pioneering akin to the splendid daring, high-hearted purpose and broadness of vision of those who in incomparable hardship laid the material foundations of a new country.

Those who have recently inaugurated the Broadmoor Art Academy at Colorado Springs, in the scope of their plans and the greatness of their purposes, show themselves spiritual heirs of the frontiersmen. Here, where the great plains and the Rockies meet, they seem to have caught the comprehensive vision of the one and the strength of the other.

Mr. and Mrs. Spencer Penrose, of

Colorado Springs, to whose thoughtful generosity the Academy owes its inception, in giving as a foundation their spacious and finely appointed city residence, have provided it immediately with an attractive home. This is, as it happens, admirably suited to the purpose.

Although time must of course prove the fate of this fine adventure, the new institution makes its bow to the public with a program which stamps it at once as one of importance not only in this section of the west, but the country at large. While the academy is one in the full sense of the Greek "Akademeia"—that is a gathering place for all the arts—and so destined to be a community center of widest usefulness, its larger consequence and primary purpose are related to the fine arts, and are found especially in what it offers as a school of art.

The outstanding feature of the initial announcement is nothing less than instruction in landscape painting under John F. Carlson, and depiction of the figure under Robert Reid, both men of inter-



BROADMOOR ART ACADEMY FROM THE TERRACE LOOKING OVER MONUMENT VALLEY PARK TO THE MOUNTAINS

national fame in the world of art. Of itself this opportunity would anywhere arrest attention and secure generous response, but coming as it does from the most delightful residential center of the Rocky Mountain country—whose invigorating climate and superb environs are justly famous—it has a magnetic quality which will undoubtedly draw students from all parts of the country, for a summer combining delightful recreation with unsurpassable instruction. At the outset the Academy will offer only this summer term, covering three months from June 15th on.

The name "Broadmoor" was chosen for the Academy in compliment to the founders, being that of the suburb where they now reside. Although located in a populous part of the city, and so convenient of access, the Academy's ample grounds and frontage on the rim of Monument Valley Park—across whose meadows and lagoons one has an unobstructed and comprehensive view of the Front Range—give it a desired atmosphere of seclusion.

The Academy's activities are of such

recent origin, it is yet too early to know their ultimate scope; it is, however, already the focal point for a great variety of the city's cultural interests. The Colorado Springs Musical Club and the American Music Society, to name but two groups of their kind, are finding it an agreeable place for their programs. The Drama League's reading circles meet here and its amateur troupe, "The Art Academy Players"—with a portable stage which can be quickly installed—recently transformed the former salon into a "Little Theatre" for its first performance. The enthusiastic reception accorded the presentation of two one-act plays; "Suppressed Desires" by Gregory Cram Cook and Susan Glaspel, and "Trifles" by the latter author, was token that the Academy's hospitality had been the means of introducing talented actors and eager audiences to each other, to their mutual joy. Undoubtedly these affairs will hereafter be a permanent part of the Drama League's activities. The charming terraced gardens of the Academy at once suggest themselves as a fitting background





BROADMOOR ART ACADEMY AS SEEN FROM MONUMENT VALLEY PARK

for out-of-door performances during the summer.

Inspired by the work which has been undertaken with notable success by similar organizations elsewhere, the art museums of Cleveland and Toledo, Ohio, particularly, the directors of the Academy have on their own part started free music classes for young people. Mrs. H. Howard Brown, one of the city's ablest vocal instructors and President of the local branch of the American Music Society, has two Saturday morning groups in choral singing, ranging from six to ten and ten to fifteen years in age. An assistant is in charge of others who have no sense of pitch or apparent singing ability; by means of what is called monotone exercises, the native but hidden talent of these children is unfolded, and they later join the other classes. The phonograph is used as an aid in developing musical appreciation.

More than forty eager youngsters have been gathering every Saturday afternoon during the school year for orchestral instruction under Edwin Dietrich, who in his field is locally pre-eminent.

Appreciation of the fine arts in this section has been materially fostered in time past by the Colorado Springs Art Society, through whose instrumentality the major traveling exhibitions of the American Federation of Arts have been brought to the city. The very considerable cost of transporting these from eastern cities, as well as all local expenses, have invariably been met by the members of the Society and its patrons, so that they might be shown to the public without charge. Undoubtedly the most noteworthy of these—in point of its uniqueness at least—was the John White Alexander Memorial, which was obtained by special arrangement with Mrs. Alexander, Colorado Springs being the only far western city fortunate enough to secure it.

In co-operation with the Academy, the Society in recent months has had in its galleries, "one man shows" of the paintings of William Potter, an English artist who is now making his home in Colorado, and those of Robert Reid who, likewise, is to be regarded almost as a permanent resident. Through the courtesy of the Gorham



THE GARDENS OF THE BROADMOOR ART ACADEMY



COURTYARD AND GARDENS OF THE BROADMOOR ART ACADEMY



Galleries of New York, the Society has recently given its friends the pleasure of viewing a group of representative American sculpture, including small bronzes by Augustus St. Gaudens, Daniel Chester French and Bela Pratt.

Recognizing as it does, the superior advantage which the Academy through its equipment enjoys, and wishing in the interest of the future to avoid duplication of effort, the Society has decided to give place to the newer artistic organization. Although it thereby loses its identity, its work will, it feels, be enlarged; with its most prominent members identified with the Academy, as they have been from the outset, and through an arrangement whereby the executive board of the former—of which Leslie J. Skelton is chairman—becomes the exhibition committee of the latter, the two societies are really merged.

The conduct of the Academy at the outset has been entrusted by the founders to an officership all of whose number have been identified with the city's esthetic development. The trustees are as follows: Julie V. L. Penrose; D. V. Donaldson,

President of the local Park Commission; Anne Gregory Ritter, long an officer of the Art Society, and Rolland L. Boutwell, the latter being named as director. George L. Stebbins is secretary, William G. Elmslie, treasurer and Alice Craig, registrar.

That the community may realize that this altruistic enterprise is its very own and that its financial support depends entirely on the response of those who believe in its aims, it has been incorporated and offers those interested, choice of life, sustaining or active membership as well as further help in the form of subscriptions to its annual budget. More than a hundred memberships have been taken by artists and others.

Mr. Reid and Mr. Carlson will both be in residence at the Academy this summer. Mr. Carlson will give two field criticisms a week, and on Saturdays the work of all the classes during the week will be hung on the exhibition wall and individually criticised. Mr. Reid's pupils will use as studios the capacious green houses which have readily been adapted to the purpose. A number of other work rooms will be arranged for individual use of local and visiting artists.

## TO THE LAND OF SIP-O-PHEY

**J**ULIUS ROLSHOVEN'S historical painting of Indian tribes of the southwest desert country on their last journey to the Land of Sip-o-phey (the Hereafter), was shown in Chicago at the beginning of its tour, and was in Detroit later. It is intended to exhibit the canvas in Washington, D. C. as its historic values in relation to the American Indian gives it a national importance.

Driven home in 1914 from his studio in Florence, Italy, where Mr. and Mrs. Rolshoven lived many years, the artist went to New Mexico, as it seemed to him a region nearer elemental inspirations and far from the distraction of cities. For years his ideas had been concerned with the mysticism of Italian art, and to his own amazement he discovered a deep religious feeling, and a profound reverence for ceremonial in the life of the simple agricultural tribes of the native Indians near Taos.

The tragedy of the passing of the race was forced upon him. He formed friendships with chiefs, and medicine men, and became sympathetic to their customs, learning their symbolic rituals and attending their festivals.

From all these associations, it was but a short step to the evolution of his great composition on canvas. He gathered all the data possible from the Archaeological Museum at Santa Fe, visiting other sources of history and sketched the Indians and their trappings on horseback. Finally the spacious canvas over twenty feet long was stretched and the pageant completed.

"To the Land of Sip-o-phey" is pictured in a passing procession of over a score of Indians mounted on ponies of various colors emerging from a rocky pass in the desert, progressing toward the west, the sun in their faces, as they vanish down a slight decline into mystery. The sky overhead



TO THE LAND OF SIP-O-PHEY

BY JULIUS ROLSHOVEN

COPYRIGHTED BY JULIUS ROLSHOVEN

is angry with an approaching storm. The rocks at the back are jagged and picturesque in the gloom.

Chief War Eagle mounted on a white war horse is the central figure. Beyond him, behind and before, are the representatives of tribes pressing onward toward the reddening light of sunset, the horizon invisible. Chief War Eagle is a noble figure clad in his tribal breeches wearing the eagle war bonnet. All the decorative embroidery on his garments and trappings are symbolic motives.

Following him are men of the Taos tribe who wear their blankets over their faces Arab fashion. There are San Domingo Indians with buffalo lances, an Oklahoma Chief with a war shield, an ancient medicine man his snow hair falling over his seamed face to his shoulders.

Leading the tribes, is a "Spirit of the Ancients" on a black horse. The Spirit of the Ancients is dressed in adobe or earth

colored garments spotted with black. Withered corn stalks form his head dress, and a bunch of withered corn stalks is tied to his spear. The Spirit of the Ancients, present but invisible at all festivals, now leads the Indians to their last hunting grounds, the Land of Sip-o-phey.

Mr. Rolshoven has painted his pageant with a knowledge of its requirements. His art is refined rather than realistic. It bears close inspection, the details having been painted with a scholarly realization of their values. The painting has absorbing pictorial interest. Unlike a mural decoration it is not static but is vital. The epic quality is noble as well as romantic and the crowds that have viewed it are impressed by the feeling that the Indian tragedy, the passing of peoples, is symbolized in this tableau.

Mr. Rolshoven's brother artists and the archaeologists of the Santa Fe Museum in New Mexico are enthusiastic in regard to the painting.





HEROIC BRONZE STATUE—SOLDIERS MEMORIAL

BY AUGUSTUS LUKEMAN

TO BE ERECTED IN

RED HOOK PARK, BROOKLYN, N. Y.

# MUSEUMS AND THE INDUSTRIAL WORLD

BY RICHARD F. BACH

Associate in Industrial Arts, The Metropolitan Museum of Art.

MUSEUMS are educational institutions. Education is an active force. Museums are instruments of public service and must seek the public good. The days of the passive museum, maintained for preservation and exhibition are as dead as the days of the horse car and low rents. The art museum today is a museum militant. It searches out its quarry, diversifies its activities to meet demands of many types of people and constantly seeks new avenues leading to yet other fields where the gospel of art may do its missionary service. The avenues are as many as there are distinct kinds of interest in the public mind generally, and as many again as there are distinct kinds of energy and activity which require the aid or inspiration, the satisfaction or sustenance offered by design. As the collection of books of not many years ago has become the working public library as we know it now, so the collection of rare objects of art is gradually assuming its proper place in public estimation as an influential educational agency. It is our privilege to predict that within twenty years our present slogan of "make the galleries work" will have taken its place among the foregone conclusions of museum thinking.

Yet while educational service as a recognized and indispensable factor in museum work is now on the fair road to final establishment, even in the smallest collections, such activity has as a rule been restricted to primarily cultural channels, whether developed within museum walls in the form of lecture or instructor service of varied kinds, or outside the walls in cooperative arrangements with public and other institutions. There is in addition the boundless unconquered territory of the art industries or lines of manufacture and production requiring artistic design as their chief element of value, yet counting upon machinery of the most modern type to bring their output within reach of the average

purse—whatever that may be in this trying time. In the industrial arts and in the branches of thought which guide or control them, which serve or contribute to them, there is fertile virgin soil for the art museum, offering direct as well as subtle lines of art influence by which, properly used, museums may bind themselves forever to the most intimate feelings of the people, reaching them through their home furnishings, their utensils, their objects of personal adornment, their clothing. The term art industries as here used must, however, be construed in its widest significance, being inclusive of the whole range of production from the extreme of the manual craftsman to the other pole of the items of cheap jewelry and ribbons, paste-board boxes and wrappers, stock chairs, cotton frocks or apartment house lighting fixtures. For the whole gamut of the arts represented, for the whole range of producers, whether making but one piece of a kind or ten thousand from one good model, and whether using but two machines or twenty-two in the process of bringing the object to the home, the museum has a definite value of resource and of inspiration.

The highest service the museum can give these many art industries lies in the maintenance of a standard of design. The museum must in a sense go into trade—nothing less; it means that the museum must learn the difficulties as well as the processes of manufacture, the vagaries of distribution and selling, the long uphill road of the designer, the problems of the manufacturer with a conscience and those of the dealer who was born without one; it means that the museum must reach artist and artisan alike, the craftsman who gives the key and the quantity producer whose lathes and looms hum the burden. And physically it means that the museum must maintain unlimited facilities for study, depending upon a watch-like precision in the coordination of departments within its own structure, practical lectures and guidance, and a field agent who beards these

\*A paper presented May 19, 1920, at the Eleventh Annual Convention of the American Federation of Arts, held at Metropolitan Museum of Art.





MANUFACTURERS AND DESIGNERS EXHIBITION, METROPOLITAN MUSEUM OF ART

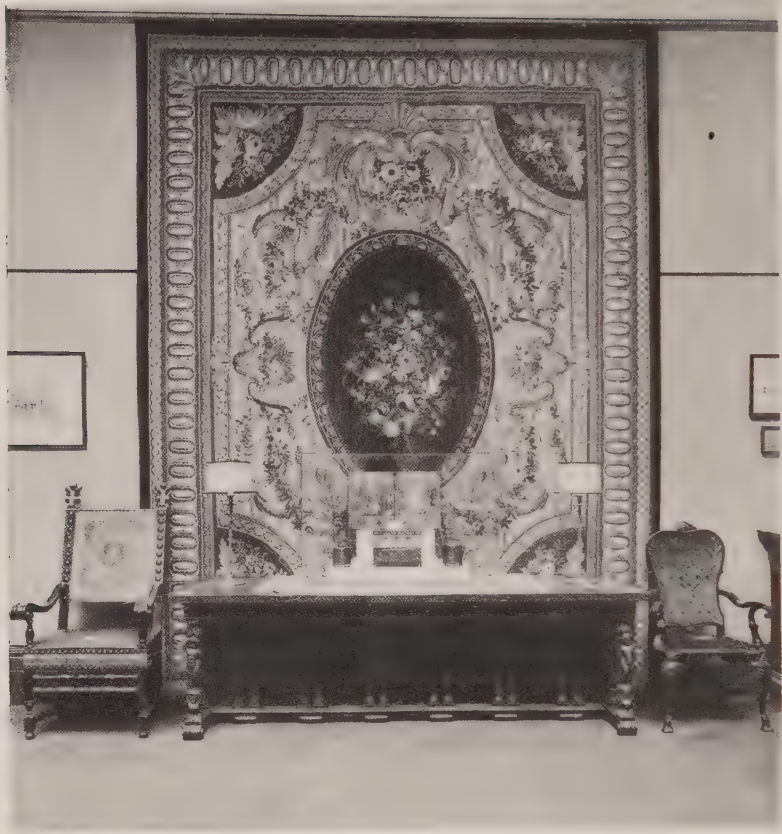
lions in their dens, making a first-hand contact in factories and shops and designing rooms. The initial equipment of splendid collections remains, of course, the chief facility, but exploitation of the collections is an educational demand which can no longer be put off.

But as we regard them now our art museums are museums of fine arts only; they house the works of masters, each piece practically a law unto itself—the element of mass production as foreign to its maker as the laws of a labor union. Or again, our art museums have assumed the rôle of community centers, reaching the many, introducing a leaven into the citizenry as a group. There is in neither of these the final solution of the needs of the industrial world of our great producing centers. The industrial arts service of a fine arts museum must in the present economy of such institutions remain but a sub-department of the educational work. The real solution lies in the industrial arts museum,

the distinct institution, separate plant and collections, affiliated with the fine arts museum by all means but working as a unit in itself, under the same governing board perhaps but with its own director and staff.

I would go so far as to say that the museum of the future will be conceived in two-fold purpose and significance for the progress of our great communities: the future art museum will have two separate branches, a fine arts museum such as this, whose half-century of splendid service has now been written into the records, and an industrial arts museum devoted immediately to the producing and merchandizing fields, the two disposed architecturally, of course, so as to profit by the same machinery of utilities as well as of administration as far as possible, and certainly appearing as one before the public.

What will this industrial arts museum offer? To begin with, it will make no effort to maintain collections of fine arts—for these examples of the great work of all



MANUFACTURERS AND DESIGNERS EXHIBITION, METROPOLITAN  
MUSEUM OF ART

times the fine arts museum will serve as its source, administrative lines and conveniences being arranged to make objects as readily accessible for study as conditions will permit, and to provide the easiest possible connections for the staff of the industrial arts museum.

On the other hand the industrial arts museum will be called upon to illustrate processes of manufacture, machinery of production, something of the science involved in the various fields touched, even raw materials and structural models being shown. Where no other commercial exhibitions or like facilities exist it might be called upon to play something of this rôle, while in turn it could undoubtedly count on natural history museums, botanical gardens and the like for illustrative material to supplement its own collections.

There would be in such a museum replicas and even spurious pieces, their design value being the only gauge of their usefulness; there would be intentional copies, measured duplicates, embodying the closest study of the difficulties of craftsmanship of other days in terms of the design forms in which those days indelibly wrote their story.

There would be in an industrial arts museum, workrooms and laboratories, places with proper light for looms, for color work, for printing and so on, power for driving all types of modern machinery, individual loges for craftsmen, studios for designers, class rooms, a practical library—it being remembered that all of these facilities would be for study purposes only. Finally there would be maintained a staff of experts familiar with the various aspects



of most of the great fields of endeavor represented in furnishings, clothing, advertising, design of packages, jewelry and the host of other decorative arts for which the American public in one year expends twice as many millions of dollars\* as there are persons in this audience—and this does not include the clothing purchased by men either military or civilian. These experts will be men and women acquainted not only with the methods of design and manufacture of commodities in the industrial arts world, but also with the devious requirements of the enormous selling machinery of the country—there are in America 87,000 stores selling various types of industrial art objects, plus 98,000 more that deal in commodities requiring design of packages, and here are not included the fields of printing and other types of design entering into publications. It is safe to say that of the nearly 200,000 stores just mentioned not a baker's dozen are manned by persons who have any other knowledge of design than the most superficial selling argument would require.

And further the work of the industrial arts museum would include a series of direct lines of influence and a group of cooperative arrangements or affiliations serving first to bring always new materials to the museum and second to make lines of manufacture requiring artistic design always more willing to count upon the service and further, upon the good will, of the museum. There would be maintained intimate relationships with the various trade organizations both in the producing and the selling fields, the national and local associations of manufacturers in many lines, the bodies of distributors, the societies of designers and craftsmen. There would be maintained a working cooperation with industrial arts and vocational schools (let us hope we shall soon have such schools to cooperate with!). There would be maintained, finally, working arrangements with other museums to the end that joint exhibitions might be offered, each institution bearing its share in contributing exhibits to establish the chain of production from the sample of wood to the library table, from the cocoon to the evening gown. For this

purpose an assigned space would need to be accounted for in the plan of the industrial arts museum; a similar disposition being made to provide for galleries in which to show collections of modern products, selected by a collaborative jury from the museums and the trades, some of these collections being constant, as a record of our time, others being temporary and coordinated with the markets or seasons in various lines of production. This space, like the preceding, would need to be separately accessible from the street. These exhibitions, furthermore, would be made to have telling effect toward public education by explanatory lectures, worked out, if possible, by synchronizing museum work with the curricula of public schools.

The whole program as suggested seems an egregious one for a single institution to undertake. To be sure the entire compass of the plan would fall to the lot of only a few large museums in leading cities. For the gallery in the smaller community the plan would require modification to accord the service of the industrial arts museum with the leading products of the locality: pottery for Trenton, furniture for Grand Rapids, and so on.

We may even visualize an industrial arts school as a factor of the industrial arts museum, a distant prospect indeed.

But this is all a shot into the future. Until long-headed business men and far-sighted museum administrators see the value and purpose of the industrial arts museum, the fine arts museum will be called upon to maintain an industrial arts service for manufacturers and designers, craftsmen and dealers, approximating the work of an industrial arts museum as far as its own character and equipment will permit. Some of our leading institutions have made efforts in this direction. At the Metropolitan Museum this work has been gradually built up, the patient labors of Mr. Kent having been finally rewarded in the establishment of a separate section of industrial arts in the educational department. This work has become extensive and variegated in a manner to beggar description in the compass of these pages.\* Suffice it to say

\*About one billion dollars a year; the recent era of profiteering would make the total much larger for the season of 1919-20.

\*The author will be glad to send more detailed information to those interested.

that the interest is widespread among the producers in numerous industrial art lines, that they use the collections religiously as a source of inspiration, that they work faithfully and in always greater numbers in every field from cretonnes to soap wrappers, from millinery to vacuum bottles, and that the exhibition of work by manufacturers and designers showing the influence of museum study has become a regular feature in the season's work. And further, that there are now maintained, during the busy season, regular sessions in the nature of study hours which are diligently attended by buyers and salespeople anxious to learn at first hand the principles of good design.

But these are only the merest beginnings for a community the size of New York. Whole Continents remain to be explored in this direction.

Yet we venture to say that the industrial arts museum will be a logical feature in the life of America in the future, that such museums will receive consideration at the same time or even sooner than fine arts museums in municipalities which are primarily industrial centers, that the use of the museum as a laboratory, as an adjunct of the factory and workroom and as a resource for the designing room will be as logical, as are the present accepted functions of our great fine arts museums.

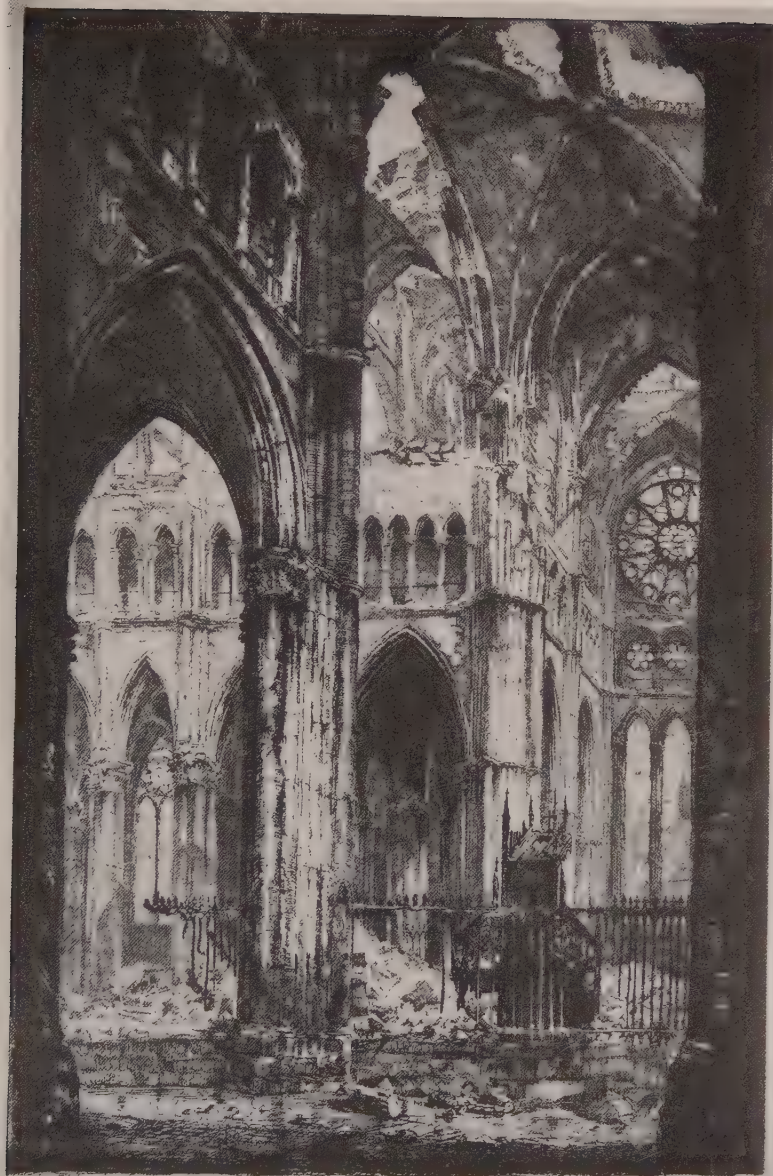


FOUNTAIN, VILLA GARDEN, NAPLES

A WATER COLOR BY

ALBERT FELIX SCHMIDT





RHEIMS CATHEDRAL — SOUTH TRANSEPT

ONE OF A SERIES OF THREE ETCHINGS BY

LOUIS ORR

(See page 376)

# THE AMERICAN MAGAZINE OF ART

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## THE LOVE OF ART

In his address at the Metropolitan Museum's Fiftieth Anniversary, which is published as the leading article in this number of our magazine, Mr. Morris Gray, of Boston, one of the Federation's Vice-Presidents, clearly draws a distinction between love of art and knowledge of art—a distinction which is not always understood or recognized. Ordinarily love is bred by knowledge—but not always; oftentimes it is instinctive and is merely strengthened by knowledge; occasionally it is non-existent and cannot be cultivated, as there are some born blind or deaf. It is, as Mr. Gray points out, something quite different from interest or appreciation. One may be interested, even thrilled by a brilliant piece of technique, a clever print or painting, but one cannot *love* a merely clever technical performance.

To be loved a work must have in some form or other beauty, such beauty as we find in nature, in character. The fact that a thing is old, or rare, or valuable is not sufficient, the money standard does not signify; it is inherent quality alone that

counts. A colored print, a magazine cover, a calendar, to be purchased for a few cents, pinned on the wall of a tenement—may have it, as may also a homely painting by Rembrandt or a gorgeous sunset painted by Turner. It may be found in a monumental building and in the doorway of a simple dwelling. Before it, wherever it is found, those who love art will stand with throbbing hearts and bared heads. To those who love art the joy of such discovery is beyond words.

But we live in a utilitarian, enterprising age. We are a pleasure loving people—yet our motto is "business first." We are building palatial houses of amusement; we are spending millions on moving picture films to entertain us when working hours are over, and we are forgetting to seek pleasure where it is most certainly to be found—in nature and art. There is a tendency today to thriftily turn our Art Museums into glorified work-shops, educational institutions, forgetting for the moment that their highest function is to give unalloyed joy—to lay before the hungry a feast—engender and perpetuate the love of art which is of all things most recreational.

An exhibition of paintings by American artists, sent out by the American Federation of Arts, was held during the past winter in a southern city. A little girl so loved one of these pictures that she went every day to see it, and took not only her mother but everyone else she could to share its pleasure with her. This is the way people should go to Art Museums—the way many do go.

Visit the Metropolitan Museum in New York some Saturday afternoon in winter and you will find it thronged with rich and poor, young and old, Americans and foreigners—genuine art lovers. That in addition to this, its collections are being used by students and designers who are taking art into industry is only an additional occasion for satisfaction and gratitude. As a storehouse of beautiful art it is fulfilling, we maintain, its highest calling.

Money is a standard of market value. The man who has the money to buy a picture and does not purchase it, obviously does not want it. There is no more reason for giving art away than land, or diamonds,



but there is danger of commercializing art to such an extent that we forget its spiritual quality. The world today is money-mad and, after all, the purchasing power of money is extremely limited. None of the best—the most precious things in the world will it buy. Far richer is he with the love of art in his heart than the collector who has bought a gallery of masterpieces as an investment. Let us therefore beware in our zeal for the advancement of art lest we set up false standards and barter an invaluable thing for that which is of only temporary worth. Great, indeed, would be our glory if in this commercial age we might pass on to those who follow after us, not merely monuments and monumental buildings—museums and splendid collections—but a love of art so universal that it might be regarded as a national characteristic.

## NOTES

### THE NATIONAL GALLERY OF ART

The National Gallery of Art has been made an independent unit under the administration of the Smithsonian Institution by an amendment to the Sundry Civil Bill recently passed by Congress, which provides "for the administration of the National Gallery of Art by the Smithsonian Institution, including compensation of necessary employees and necessary incidental expenses." The National Gallery, which is the legal depository of all objects of art belonging to the nation not lawfully assigned to other custodianship, has heretofore existed as a branch of the National Museum, coming under the administration of the Head Curator of Anthropology, Dr. William H. Holmes. Dr. Holmes has now severed his connection with the Department of Anthropology of the Museum and as Director of the National Gallery of Art will devote his energies to the organization and development of the Gallery.

Recognition of the Gallery as a distinct administrative unit is regarded as a most important step in the development of art in America. The way is now open to the building up at the national capital of a national collection worthy of the nation, and the Gallery should become the treasure-

house of the best that human genius can produce. It is already recognized as occupying a worthy position among the galleries of the country, although without a home aside from the limited space allotted to it in the already overcrowded halls of the Natural History Museum. It is confidently expected that in the near future Congress will authorize the erection of a suitable building for the Gallery.

Art is given a prominent place in the plan of organization of the Smithsonian Institution but in the early years little was done to further this part of the plan. The art collections developed very slowly until 1906 when a collection of paintings was bequeathed to the "National Gallery of Art," by Harriet Lane Johnston. In that year it was decreed by the Supreme Court of the District of Columbia that under the law the Smithsonian Institution was the National Gallery of Art, and the collection was therefore assigned to the Institution. Since that time the national collection has been increasing rapidly, chiefly through gifts and bequests of art works. Among these may be mentioned the William T. Evans Collection, regarded as one of the choicest collections of contemporary American paintings existing; the Ralph Cross Johnson Collection, which comprises 24 paintings by 19 of Europe's foremost masters, among them Gainsborough, Reynolds, Titian, Rubens, Rembrandt, and others; and the Freer Collection, which will form a distinct unit of the National Gallery with a separate staff and will be housed in the beautiful building provided by Mr. Freer, now practically completed.

The value of the collections already at hand is estimated in millions, all due to the generous attitude of American citizens toward the Institution, no single work having been acquired by purchase. There can be no doubt that when a building is provided in which contributions can be presented to the public in the manner which they deserve that many collectors seeking a permanent home for their treasures will welcome the opportunity of placing them in the custody of the nation. This step is all that is necessary to make Washington an art center comparable with the leading art centers of the world.

LONDON  
NOTES

An interesting exhibition, and one covering, as I believe, entirely new ground, is that which was opened on June 1st at the Burlington Fine Arts Club, under the title of "Objects of Indigenous American Art." The subject is really of considerable critical importance, both on this side, and even more in America; for the exhibition, though necessarily limited, being confined to the one large gallery available in the club, presents very adequately the main features of primitive American art in Mexico, Central America and Peru, that of the tribes inhabiting the northwest coast of America and Queen Charlotte Island being included for purposes of comparison.

In a comparatively new field of enquiry such as this to gain any foothold at all it is necessary to classify; and this is done by Mr. T. A. Joyce in an admirable introduction in which he brings before us the Mexican Art under its different periods of Early Maya, Middle and Late Maya, the latter with Toltec and Aztec influences, terminating, as did all the native art of Central America, with the Spanish Conquest. The Aztecs were comparatively late comers in the Mexican Valley, and when they gained the lordship there, seem to have absorbed and used the art of the existing Toltec population, taking from them, as one instance, the Cholula pottery from Puebla, which Montezuma used for his own table.

Similarly in South America can be traced two periods of culture, which Mr. Joyce has classified as *Tianhuanaco I* and *II*, the latter being exceptionally rich in megalithic and polygonal masonry, in stone-carving, goldwork, pottery and weaving. In fact one very remarkable feature in the art of Peru is the fine quality of color and design in the textiles, of which there is a good selection in this exhibition in Case E. The machinery for these textiles was of the simplest character, and woven on a simple frame, and, at any rate at first, without the use of a heddle: yet Mr. Joyce tells us that "with this simple machinery Peru produced an enormous variety of techniques—in fact it is not too much to say that if the whole of textile art were wiped out from the Old World it could be practically reconstructed in its entirety, without the loss of a tech-

nique, from a study of the textile products of Ancient Peru."

Turning next to the pottery, which is very fairly represented here we have to remember that none of it was wheel-made, the potter's wheel being practically unknown through America; yet in spite of this much of the pottery here is admirable in design, an interesting example from Central America being the Pottery Beaker, of red ware, cylindrical in form, and covered with detailed designs which depict the visit paid to a chief by an inferior, the drawing of the figures and decorative work being extremely good. In fact in this work, which belongs to the early Maya period, our thoughts are carried to Indian design.

Elsewhere too the figure is treated with success, as in the Mexican figure in Case D of a kneeling woman dressed in a loin cloth; and in the grotesque leering heads which frequently appear. Obviously all this early art must have been profoundly affected by the religious conceptions; and one cannot help regretting that more has not been said in the most illuminating preface of this connection. The work in gold and silver in Case L from Central and South America, notably a gold figure of a man, in crocodile mask, cast in "cire perdue," and a gold brassard with three human figures, is often finely carried through.

S. B.

ART IN  
TOLEDO

The Toledo Museum of Art held its Third Annual Exhibition of the Toledo Federation of Art Societies during the month of May. The exhibition was composed of the work of fifty-seven artists and as a whole was the best ever exhibited by local artists. A prize of \$50 was awarded Mrs. Kate Brainard Lamb for her painting "Still Life," a vase of flowers in delightful arrangement of color balance and harmony. Several pictures were given honorable mention, among which were "The Toilet," "The Pink Dress," and "Memories," by Mrs. P. J. Bidwell, who exhibited in Toledo for the first time. Mrs. Bidwell works with a free brush and her pictures are pleasing for their light colors and tonal harmony. "The Grove in Midsummer," by Mrs. Grace Rhoades Dean; "The Monster," by William Auer; "An Autumn Day," by Josephine Calder and "The



Mountain Lake," by L. E. Van Gorder, were others to be honored by the jury.

Along with the Toledo Artists' show another exhibition creating a great deal of interest was that of the Museum School of Design. While the school is still in its infancy, the exhibition showed a marked degree of progress. The school is maintained by the Toledo Museum of Art together with the cooperation of the Board of Education. During the past winter and spring session over 600 pupils have received instruction which is free to everyone.

The exhibition consists of examples in the Theory of Color and Design according to the Dr. Denman W. Ross system, showing the development of the theory from the value scale to the original examples for design in fabric and wall paper patterns. The children have done free brush work in plant study and the copying of Japanese prints and have made charming posters in lettering and color work to advertise the various activities at the Toledo Woman's Club.

Original patterns were designed and cut by the children in the toymaking classes and many of the objects in the Museum's Egyptian gallery have been reproduced in wood.

The making of wood and linoleum block prints is an interesting feature of the school. The children first became interested in the process of print-making when stories were told to them by a Museum worker about the old master etchers and printer gravers and examples of their masterpieces exhibited. Soon the children were urged to try to make prints for themselves and the enthusiasm shown in their experiments led to the formation of a print-making class at the Design School under the direction of an art teacher. Blocks are originally designed and cut by the children whose ages range from 7 to 14 years. Many of the blocks have been copied from Japanese prints while others are made from imaginative landscapes and nature study. A drawing is first carved on a wood or linoleum block which is then inked with various colors. Several blocks may be used to produce one print, each block being inked with one particular color and the drawing then transferred from the blocks to a sheet of paper by means of a press.

Examples in weaving, needlework and costume design were also displayed. The Museum's famous collection of the Doucet dolls has been an important factor for the designing of costumes as the dress of these historical characters of the early French period has in reality been adapted to the present-day fashion thus proving that the early costumer is the master of design.

A summer session is being conducted at the School of Design with a splendid attendance of children and adults enrolled.

E. A.

#### INDUSTRIAL ART COMPETITIONS

Under the auspices of the Architectural League of New York a series of competitions in the field of industrial art have been arranged. The first of these was for window decorations and the prizes aggregating a thousand dollars were contributed by the Quaker Lace Company. The jury of awards appointed by the Executive Committee of the Architectural League consisted of J. Monroe Hewlett, president of the League, Horace Moran who represented the decorators and William Laurel Harris of the Committee on Mural Painting and Decorative Arts for the federated Art Societies of New York.

The first prize for a dining room window design was awarded to Henry Bultitude of New York City; the second prize in this same class to Edward F. Stadel of Washington, D. C. The first prize for a living room window was awarded to Margaret Ives of Springfield, Mass., and the second prize to Agnes A. Abbot of Harvard, Mass. The first prize for a bed room window was awarded to Dorothy B. Pryor of Philadelphia and the second prize to Leon V. Solon of New York City. A special prize was awarded to Hazel G. Newnhan of Prince Albert, Sask., Canada. The fact that these prize winners were not all New Yorkers; but quite to the contrary came from widely scattered cities goes to show how far reaching the interests and benefits of such a competition may be.

The next competition will be to show the proper utilization of terra cotta as applied to house decoration and the construction of modern buildings. This will come in the fall and will be followed by similar competi-

tions in the silk, cotton and other industries. The competitive designs in each instance will be exhibited.

MINNEAPOLIS  
EXHIBITION  
OF ART IN  
INDUSTRY

Art in Industry has received a fresh impetus in Minneapolis. The Minneapolis Association of Art in Industry has given its first exhibition of Industrial Arts at the Institute of Arts. The purpose was not alone to promote art in manufactured articles, but to stimulate art in the products of the city.

The exhibition represented ten classes of objects that seemed of the greatest industrial importance to Minneapolis; furniture, leaded glass, ornamental iron and bronze, the graphic arts and architectural drawings, all of which are produced there; decorative textiles, table ware, process-made pictures suitable for homes, lighting fixtures, and decorative hardware, fundamentally important in every home. Besides these, there were exhibits from the Minneapolis School of Art and the Dunwoody Industrial Institute.

The hearty co-operation of the several groups of citizens who labored together to seek out, assemble, and correlate the exhibits was encouraging. The hope of the Institute, in the promotion of art in Minneapolis, lies in the growing recognition of mutual helpfulness of the producer and the museum.

LONDON  
CHURCHES  
THREATENED

Much dismay has been caused by the announcement of the intention of the Church of England to demolish nineteen of the old churches in London for the sake of economy and efficiency. This would mean through the sale of the property increased revenue for the church which, under the present living conditions of inflated values and diminished purchasing power of money, is deemed necessary, and would concentrate church activities, uniting many small congregations in a few large ones. As a good many of these churches were designed by famous architects, such as Wren, and are historic landmarks of London, there has been a great outcry of protest. In some instances the church authorities suggest allowing the

towers to remain standing, but certainly a tower stripped of its building would be a meaningless, melancholy sight.

The Royal Society of British Architects has appointed a Committee to investigate, and to urge the retention of such of these condemned churches as are architecturally valuable. This Committee has reported, agreeing to the destruction of some of the edifices but strongly urging the retention of others. As the church spires of London have been one of this great city's distinguishing features in the past, and one of its great civic charms, it is earnestly to be hoped that the Committee's recommendation will be accepted, and that a way will be found not only to secure by other means the needed revenue, but to continue these buildings as places of worship.

SAN  
FRANCISCO'S  
GREAT WAR  
MEMORIAL

San Francisco's desire to lead American cities in keeping alive the ideals that inspired America's participation in the great war is coming to a speedy fruition. As the result of a well-organized campaign, the city of the Golden Gate makes the sensational announcement that—within one hour and a half—\$1,652,233 was pledged at a mass meeting held at the Civic Auditorium on May 19, 1920, for the building of a fine World War Memorial.

The remaining, less than a million, is being apportioned to a score of "teams", women's clubs, mercantile firms and organizations; and even organized labor is pledged to stand behind the project, as it did behind the Panama-Pacific International Exposition, declaring its determination to do its full share that these buildings to the memory of our dead soldiers be completed without interruption or controversy on the part of labor.

The plan is the erection of a monumental group of buildings, arranged around a memorial court, and covering an entire city block. Throughout the United States since the armistice was signed the discussion of the proper form for war memorials has brought out the ideas of the symbolic and the broadly practical.

San Francisco's World War Memorial will have a large auditorium at one end of



the group, devoted to Music and the Drama; while around the open court, which opens to the street by means of arches, are two wings, one an Art Gallery wing, and the other an American Legion wing. The architecture is in the classic style.

From the 15,000 members of the American Legion, which has approved the plan, will be drawn the workers who will take the lead in assuring the success of the undertaking. The American Legion wing will give the legion permanent assembly rooms in this city and social quarters. The large Memorial Court will have statuary and tablets commemorating the deeds of the city's heroes. The court will also house the art and musical societies.

The stirring competition at the auditorium, as all classes came forward with subscriptions, brought literally a "golden storm," as the San Francisco Examiner puts it, "one of the short, sharp deluges that come up at a moment's notice in the high California mountains and beat down until the sun is again shining. It rained thousands of dollars in single drops and there was a cloudburst of a hundred thousand."

The ownership and title of the property will be in the University of California—thus insuring perpetual use of the buildings to the people.

President David P. Barrows of the University of California, presiding, said that Americans were returning to ancient ideals in choosing to live more simply and contribute their wealth and enterprise to public institutions which might be enjoyed equally by all.

San Francisco has already received a donation for the proposed Art Gallery that is to form a part of its two and a half million dollar "Memorial Building," which is to contain an Opera House, a large Art Gallery, and other Civic rooms.

As a basis for the Art Gallery Mr. Augustin S. Macdonald, of Oakland, Cal., has given his important collection of etchings, engravings and rare prints, considered the finest on the Coast.

The City of San Francisco has purchased a site for the Memorial on the corner of Van Ness Avenue and Hayes Street.

#### ART IN CHICAGO

The Ryerson Library of the Art Institute of Chicago has acquired a copy of the "Canterbury Tales" by Chaucer from the Kelmscott Press. The decorations of the handsome volume were designed by Burne-Jones and the type chosen and the borders printed by William Morris. This particular copy of the "Canterbury Tales" belonged to Miss May Morris who treasured it many years. During the war her patriotism led her to have it sold for the benefit of the Red Cross and in this stage of its fortunes the volume crossed the ocean and was secured for the Ryerson Library. A special case was constructed under the direction of Mr. Hertzberg to preserve the work from the soot and changing atmosphere of the vicinity of Lake Michigan.

The Alliance of Art and Industry is the title of the organization formerly known as the Art Alliance of America Middle West Division. During the summer the Alliance of Art and Industry will hold monthly meetings at the Art Institute and foster two exhibitions, one of hand weaving and the other of paper boxes, labels and cartons, in Gunsaulus Hall, Art Institute.

Robert Lee Eskridge of Chicago, member of the Chicago Society of etchers, has recently held an exhibition in the Little Gallery, San Diego Museum, happily styled "an intimate little show of etchings and water-colors." A number of the etchings in the group have been exhibited in New York, Philadelphia, Chicago, and other cities. They embrace a variety of subjects, from the dance motif to portraiture.

The water-colors were painted while the artist was serving in the World War, at Camp Jackson, S. C., and presented vivid impressions of that aspect of Southern life known as the "Old South." Such titles as "Aunt Lily's Wash," "The Evil Hut," "Uncle Ben's Cabin," to mention three, suggest the vigor and freshness of these studies of Southern life.

Mr. George W. Stevens of Toledo is now President of the Association of American Museum Directors; Mr. Clyde Burroughs of Detroit is Vice-President, and Mr. Robert B. Harshe of Pittsburg, Secretary and Treasurer.

THE PRESENT  
STATE OF  
ART IN  
JAPAN

A very startling and depressing account of the present state of art in Japan is given by Mr. Kojiro Tomita, assistant curator of Japanese Art in the Museum of Fine Arts, Boston, in the July number of Scribner's Magazine in "The Field of Art." Art prospers commercially but not artistically. "Never before in the history of Japanese art," says Mr. Tomita, "have such liberal prices been paid as now for paintings in Japan. The profiteers, the chief product of the World War, are taking pride in seeing their names attached to the power of money. . . . The popular painters in Japan are nowadays often better off than many business men, and are living wildly extravagant lives in pretentious studio-buildings and mansions. . . . An artist of repute paints pictures whose number of birds, for instance, vary according to the fee deposited; the larger the amount, the more brush-strokes. Such an artist retains a secretary-bookkeeper to supervise two bank-accounts—the one consisting of funds deposited at the time of application for a painting, to be transferred upon the completion of an order to the second account. If one wishes to have a painting executed by such an artist, he must be on good terms with the secretary-bookkeeper, whose 'side income' is by no means small."

Even the second-rate artists are being boomed, and ways and means have been devised to dispose of their productions. For example, "a few admirers (or maybe non-admirers) will form a club for the sake of promoting the financial status of poor artists. The supporters will issue account-books to those who wish to acquire pictures on the easy-payment plan. The picture, however is not delivered until entirely paid for."

"Another way," says Mr. Tomita, "for the second-rate artist to sell his pictures is to tour the country and seek the patronage of the unenlightened country folk. The usual method is to first prepare an album of reproductions of his work in half-tone or colortype. An agent will then visit the prospective district to announce the coming of the painter whose merit is evidenced by the printed album. Later the master himself will grace the town or village with his

presence, always stopping at the best inn, and will graciously paint upon request, for no mean remuneration."

Unfortunately, the popularity of art in Japan at present does not come from a real love and the purchasers are not discriminating. When he asked if a collector enjoyed looking at the pictures he bought, Mr. Tomita was told that he did not, that he was "merely investing in them like everybody else," and was reminded that most people "criticise a picture through the ear," in other words that the purchases were made because of the fame of the painters.

David Harum told us a long time ago that a few fleas were good for any dog—"they kept him from brooding." According to Mr. Tomita picture mounters in Japan are the prosperous Japanese artists' "fleas." It is thus that he describes them and their practices. "To all appearances a humble artisan, in reality a shrewd man of business, the mounter will call on you and, addressing you with the honorific term 'Sensei,' or 'Master,' will ask you to 'give' him one or two of your productions, always remembering to place before the 'Master' the scent of the almighty dollar. If you are already an accomplished artist, the paper-mounter will primarily have to fill the pocket of your secretary. A number of products will be thus 'bestowed' by several artists, and when they are mounted, the mounter will hold an exhibition sale in the room of a large department store, or of an art club in a rich city, where the paintings may be exhibited without danger of loss on his investment. The artists have in this way a sort of free advertisement. Should you, not being an established painter, treat a mounter as you would like to, you will feel a cold breeze blowing upon you which comes from nowhere in particular." Alas! Alas! And this is prosperity!

A BILLBOARD  
VICTORY

The Bronx Parkway Commission, New York, has accomplished a double benefit in its transformation of the Bronx River Valley between the Bronx Zoological Park and White Plains; first by reclamation of the land for a parkway, and second by the successful elimination of long rows of ugly billboards.



How the latter was accomplished has been explained by Mr. W. W. Niles, vice-president of the Commission.

"The Bronx Parkway Commission," he says, "secured title to the property by purchase and immediately thereafter demolished the billboards. . . The Commission was not able to accomplish anything by way of public sentiment except with regard to certain billboards which were maintained by and were upon property owned by the New York Central Railroad Company. Upon the demolition of the adjoining billboards upon the lands of the Commission we presented the matter to the Railroad Company and, yielding to our urgent demands, they caused the billboards upon their own premises to be removed."

This was a distinct victory and due credit should be given the New York Central Railroad Company for co-operation.

A TEXAS  
WAR  
MEMORIAL

Pompeo Coppini, a  
Chicago sculptor and a  
member of the Western  
Society of Sculptors, has

been given the contract to erect a war memorial on the campus of the State University of Austin, Texas. The work will cost about \$250,000. It is the gift of Major George W. Littlefield, of Austin, who desires to pay a permanent tribute to Texas and memorize the supreme sacrifice made by American soldiers in the Great War.

Mr. Coppini's design will have architectural and landscape setting. The memorial when completed will stand at the south end of the campus of the University of Texas. It will have a frontage of 100 feet extending 200 feet back to the main building of the University which will be connected with the monument by a short wide road bordered by a scheme of terraces, fountains and Italian gardens.

It will stand on two elevations. On the lower to the front there will be a basin 50 feet wide and 72 feet long fed by a waterfall from one of the basins of the upper elevation, 50 by 35 feet long, where the main group, 24 feet in height, is located.

The main group, Columbia, the figure of a woman with flaming torches guarded by male figures representing the Army and Navy, will stand near the prow of an alle-

gorical Ship of State drawn by three sea monsters mounted on gigantic sea horses, representing the sea power of the United States.

Around the lower basin forming the court of honor, are to be heroic statues of southern heroes, the military leaders in the civil war, Gen. Robert E. Lee, Gen. Albert Sidney Johnson, and the statesmen John H. Regan, post master general of the Confederacy, and ex-Gov. Hogg, both Texans. Decorative bronze tablets on the back of the main group will hold the names of the boys from the University of Texas who died in the war. Two pillars and architectural devices will aid in carrying out the scheme.

It will require seven years of Mr. Coppini's time to complete the sculptural work.

Mr. Coppini was the originator of the temporary sculpture memorial to have been erected in Grant Park during the period of the war. Together with E. H. Bennett, the architect, he submitted designs which were accepted and were to be executed at a cost of \$50,000. But just then the government stepped in forbidding the erection of any non-essential construction costing over \$2,500, and the committee was compelled to put their plans aside. However, the sculptor is a member of the committee for the erection of a permanent memorial.

L. McC.

A COLONIAL  
HOUSE FOR  
BOSTON  
MUSEUM

In the purchase of portions of the Jaffrey House, of Portsmouth, N. H., with their interior fittings, the Boston Museum of Fine Arts has taken an important step toward a collection of the decorative art of the Colonial period in this country.

Jaffrey House was built in 1730. It is an early example in the Georgian manner, showing the adaptation of English contemporary style but expressed in wood, the material most easily obtained in the Colonies. It is the earliest eighteenth-century house of wood in Portsmouth, and dates but ten years later than the famous Warner House, which was built of brick believed to have been imported.

The house has been neglected, but there were rooms of excellent panelling and with the fine stairway these have been removed and will be set up in the Museum.

## ITEMS

Rowena Meeks Abdy was awarded a silver medal for a group of three charcoal drawings shown in the Spring exhibition at the Palace of Fine Arts, San Francisco. One of these drawings pictured a little port of Camden, Maine; another was a view across the house tops in Albany, N. Y., showing the Hudson River in the middle distance, with beyond the Adirondack Mountains outlined against the sky. The third, reproduced on page 354, had as its subject, a row of old willows grown from slips brought from France 110 years ago, at San Juan Bantista, California.

Mrs. Abdy will be remembered as the joint author with her husband of that delightful artist travel story, "On the Ohio," which she most charmingly illustrated.

In the sequestered courtyard of the print room at Goodspeed's Bookshop, Park Street, Boston, a little exhibition has recently been held of garden sculpture by Louise Allen. Among the works shown was the charming little "Tom, Tom, the Piper's Son" (who stole a pig and away he run) reproduced on the opposite page, a figure quite appropriate for the purpose of a fountain, and delightful in fact for any purpose. Another was "A Boy with Shell," which has been described as full of childish grace and piquancy. A third was "Pippa Passes," likewise lovable. This gay, blithe note in contemporary sculpture is very welcome. Louise Allen (Mrs. Hobbs) has recently completed a war memorial tablet for Gloucester, Mass., where she has her summer studio.

James Earle Fraser, sculptor, has been awarded the commission for the John Ericsson Memorial to be erected in Washington, D. C., on a triangle just south of the Lincoln Memorial, in Potomac Park.

The design is chiefly symbolic. A portrait figure of the Swedish-American inventor is seated at the square base of the monument, surmounting which are three symbolic figures—Vision, Adventure, Labor—grouped around the Norse mythological tree "Yggdrasil," and typifying the mind and genius of the man.

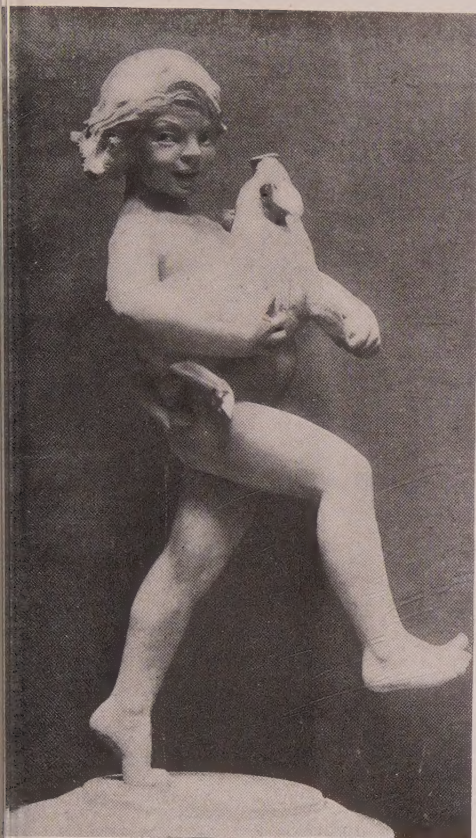
The project for the Ericsson Memorial originated some years ago when Congress appropriated \$35,000, with the understanding that the Swedes of America should raise the rest of the requisite amount. The war intervened and action was delayed. Later however, the Swedish societies all over the United States named a committee of fifteen to represent them and the necessary \$25,000 was raised.

Louis Orr has made three remarkable, large size etchings of Rheims Cathedral. Mr. Orr is said to be the only American whose work has been accepted for the French National collection; he was commissioned by the French Government in 1917 to make etchings of the Rheims Cathedral, which at that time was in danger of complete destruction on account of the constant bombardment of the German guns. In carrying out this commission, the ether more than once narrowly escaped death. Mr. Orr has presented sixteen sets of these etchings to the sixteen largest chapters of the American Red Cross in the Mountain Division, and he has generously given one set to The American Federation of Arts. One of these etchings of the interior is reproduced in this number of our magazine on page 367; the other two picture the Facade and the South Side and Ruins of the Archbishop's Palace.

The City Art Museum, St. Louis, announces its fifteenth annual exhibition of paintings by American artists, September 15th to October 31, 1920. This exhibition is open to all artists. Works will be collected in Boston, New York, Philadelphia, Chicago and St. Louis. Entry cards may be obtained by applying to Mr. R. A. Holland, director of the City Art Museum.

Orlando Rouland's portrait of John Muir has been purchased by Mrs. E. H. Harri-man and presented to the National Gallery in Washington. Twenty portraits by Mr. Rouland were recently exhibited at the Rochester Museum, the Arnot Gallery at Elmira, and in the Public Library of Syracuse.





TOM TOM, THE PIPER'S SON  
FOUNTAIN BY LOUISE ALLEN

The forty-second annual Canadian national exhibition is to be held at Toronto from August 28th to September 11th.

Oklahoma City is proposing to erect a great Victory Arch, designed by Paul W. Bartlett, in association with one of the leading architects of the country, the cost of which will be approximately \$500,000.

Miss Nellie V. Walker of Chicago has been appointed by Governor Lowden a member of the State Board of Art Advisors to succeed Albin Polasek.

Mr. Wayman Adams has lately painted a portrait of Vice-President Marshall for the State House at Indianapolis.

## BOOK REVIEWS

NEW IDEALS IN THE PLANNING OF CITIES, TOWNS AND VILLAGES.—BY JOHN NOLEN. American City Bureau, New York City, Publishers.

This little book, by one of the foremost of our American city planners, was prepared and set in type for the Overseas Army, A. E. F., by the Department of Citizenship, Army Educational Commission, but before it was actually printed word came that the men were being so rapidly returned to their homes it could not be used. The American City Bureau stepped forward and completed the work, most fortunately, as this is a very valuable and much needed handbook on the subject of town and city planning.

It is amazing how much is comprehended in so small a space. Mr. Nolen not only treats of city planning from a professional standpoint, but from the standpoint of the citizen, he tells what it is and what it should be; how it is done and how to go about doing it, he deals separately with the several features of city planning, he explains its cost and its money value, he tells how cities have secured the necessary publicity to put a plan through and he suggests most excellent ways for arousing interest, he tells why America lags behind and what the people want, he draws a sharp distinction between utility and beauty and demonstrates the possibility of uniting the two.

Furthermore, at the close of many of the chapters he gives important lists of references of published authoritative works, and he tells where various forms of city planning and improvement have been carried out successfully and where unsuccessfully in order that the reader may see for himself if he so desires.

This is in reality a book stimulating good citizenship as well as art in city planning and we commend it most heartily to all our readers.

THE NATURE OF LANDSCAPE.—BY SAMUEL LATTA KINGAN. Privately printed but obtainable through A. C. McClurg & Co., Chicago.

The author of this book, which is beautifully printed and charmingly illustrated, is a lover of landscape—a student of nature, and it is his own philosophical thought



concerning the outdoor world and its interpretation through art that finds expression in this attractive volume.

In his introductory note, he says: "I do not pretend to have settled the principles of landscape; much less do I offer this essay, fragmentary as it is, and anything but complete as a presentation of the subject. I have attempted merely to set forth some of the elements which have appealed to me as being fundamental and always indispensable, and this too quite without regard to the singularities of composition or manner of publication."

The author does not theorize, but thinks aloud, and those who are interested in the philosophy of art and its relation to nature will be glad to be admitted into such comradeship as this book offers in this particular field.

Mr. Kingan has chosen as illustrations, paintings by William Keith, Leonard Ochtman, Gardner Symons, Ben Foster, Henry W. Hanger, William Ritschel, Charles H. Davis, Dwight W. Tryon, George Inness, Charles Melville Dewey, Albert L. Groll, Birge Harrison, J. Francis Murphy, Ernest Lawson, all of which are included in his own private collection.

**THE SYNTAX OF ART, RHYTHMIC SHAPE.**—BY MAXWELL ARMFIELD. The Greenleaf Press, Berkeley, California, publishers.

This little book on design is the first of a series of hand books under the general title of "The Syntax of Art." In treating of the rhythm of shape it deals with each of the ways of combining the elements of design and presents illustrations of simple patterns arranged in logical sequence according to complexity. The basis of the teaching set forth is that no fundamental difference exists so far as procedure goes between the various crafts such as painting and music, and that although some people may be able to manipulate figures by instinct without the use of rules conscientiously applied the rules exist just the same and a knowledge of them tends to a finer type of accomplishment. These rules which Mr. Armfield sets forth are simple and as he says, any one can learn them, but he wisely hastens to explain that this does not mean that all art is simple or that a good designer can be produced in six

lessons or by merely reading a book. Some people, he remarks, start talking about self-expression directly law is mentioned in fear lest you make them automata; whereas if the truth were known the more attention paid to the kind of self that was expressed and the less to merely expressing it, the better off we should be in the long run. The sub-divisions of this little book are rules, order, symbolism, elements, the threefold rule, repetition, centralization and symmetry, with a second part devoted to symbolism, and distortion.

Mr. Armfield is well known both as a teacher of design and a designer.

**EIGHTH REPORT OF THE COMMISSION OF FINE ARTS.**—Printed at the Government Printing Office, Washington, D. C.

The Commission of Fine Arts has lately issued its Eighth Report, which is a handsome volume of 140 pages, dealing specifically with the future development of Washington; art in its relation to the Great War; memorials, monuments and statues; public buildings and grounds; parks and parkways, bridges and cemeteries—not merely in Washington, but in other cities of the Union.

The report is elaborately illustrated and will be found of permanent value, both as a historical document and as a report of national progress in the arts. Those desiring copies should apply to their Senator or Representative in Congress as the report is not for sale.

The Victoria and Albert Museum of London has recently issued two interesting publications; a little book containing drawings and photographs of the panelled room of carved pinewood from 26 Hatton Garden, which are now in the Museum, and the original manuscript giving the accounts of Chippendale, Haig & Co., for the furnishing of David Garrick's house in the Adelphi, presented to the Museum by Mrs. H. Sibthorpe Barlow.

Mr. Henry Hudson Kitson has modeled a statue of a typical "Pilgrim Daughter" for the Centennial celebration to be held at Plymouth, Mass., this year.